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FEB -9 1924 /

DISCONTENTED HUSBANDS

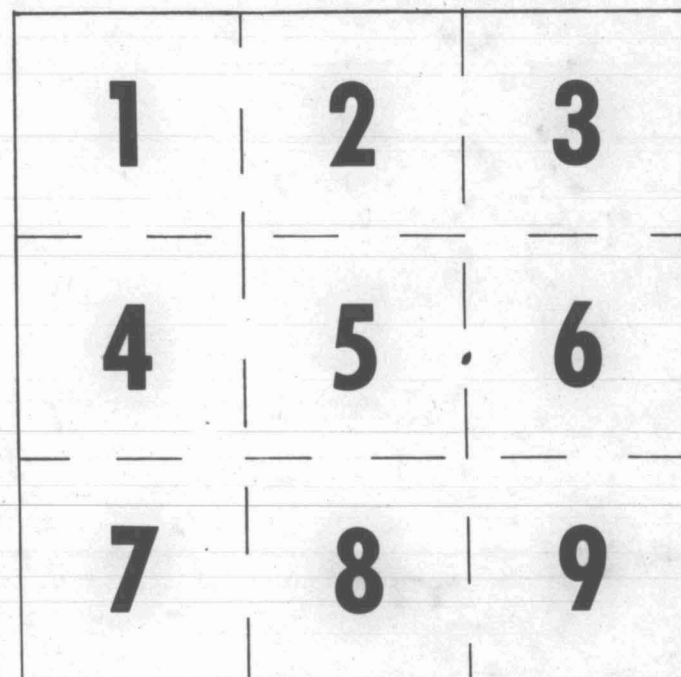
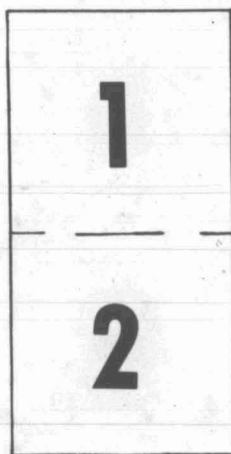
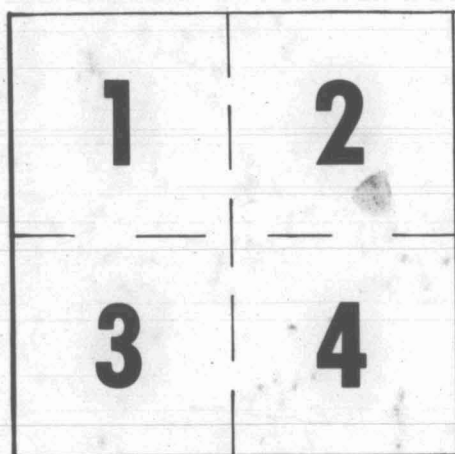
Photoplay in six reels

Story by Evelyn Campbell

Directed by Edward J. LeSaint

Author of photoplay (under Sec. 62)
C. E. C. Film Sales Corporation of the U. S.

Maps on this order too large to be entirely included in one exposure are filmed clockwise beginning in the upper left hand corner, left to right and top to bottom as many frames as required. The following diagrams illustrate the method:



COLUMBIA PICTURES

GEMS OF THE SCREEN

presents FEB -9 1924

DISCONTENTED HUSBANDSFeaturing
JAMES KIRKWOODSupported by
A Brilliant Castincluding
CLEO MADISON
GRACE DARMOND
ARTHUR RANKIN
VERNON STEELE
CARMELITA GERAGHTY
Baby **MURIEL MacCORMAC**Produced by
HARRY COHNDirected by
EDW. J. LE SAINTStory by
EVELYN CAMPBELL

BEAR in mind that this is a Columbia Picture and that every production so far put out under this trade mark has been a record-smashing success.

The name "Columbia Pictures" has become an exhibitor synonym to "big money" and, when you figure that "Discontented Husbands" is, without the question of a doubt, by far the most impressive production we have made you can readily see what a chance it gives you to smash it over to a financial cleanup!

Just look at that title! Would it be possible to conceive a more powerful, more alluring, more unusual or a better seat-selling title than this one? Hundreds of exhibitors from all parts of the country have acknowledged it as one of the strongest box-office titles that has come to the screen for a long time. In addition to suggesting strong drama it has just that amount of sex appeal necessary to any really big drawing title. Every young man and young woman in your community will be pulled to your theatre on the strength of this title alone --- and don't, for a moment, think the older people won't follow suit! They're just as curious, just as amenable to suggestion, as the younger folk and you won't be able to keep them away from your theatre when you announce this picture.

The cast speaks for itself! We don't have to tell you what you can do with names like these! They mean money in the bank for every exhibitor advertising them!

You will find in this press book a generous supply of exploitation suggestions and display ads that will delight the heart of the wise showman. He will immediately appreciate their simplicity and their effectiveness! The exploitation stunts are all inexpensive to put over, are applicable to towns of any size, and were designed for seat-selling purposes only. The display ads are eye-stoppers, every one of them, and will "steal" a maximum amount of attention on any newspaper page. Every nickel you invest in this exploitation and advertising is going to pay you a big dividend in greater box-office receipts, so be generous in your expenditures and reap the reward waiting for you!

It would be impossible to conceive a stronger line of posters than we have prepared for this production. You will find them illustrated in this press book. Every piece of this paper is loaded with dramatic dynamite that will blast its way into the consciousness of your people and bring them to your theatre in droves. In design and in color blending they are exquisite and will stop every passerby in his tracks. Post this paper generously --- get into the highways and byways with these modern "towncriers" and you will find your cash register working overtime when the picture opens at your theatre.

We've given you a strong, virile, "meaty" story --- we've given you a cast that is absolutely "all-star" --- we've given you a title that has never been beaten for box-office strength --- we've given you red-fire exploitation, ads and posters --- a combination that's impossible to beat! It means sure-fire big money to every exhibitor who goes after it! Take off your coat, roll up your sleeves, put your shoulder to the wheel

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:: STORY of THE PLAY ::



MICHAEL FRASER has two million dollars, a beautiful daughter, and a wife of whom he is ashamed. In years long gone by he was a very poor man, and, like so many men, since he has become rich, he has outgrown the woman he married, forgetting that it was through her efforts he has gone ahead. Young looking, smartly groomed, called a "handsome man," he looks askance at his wife, who persists in her old-fashioned ways and does her own housework.



Fraser is a chum to his daughter, Marcia, who is twenty, romantic, and dreamy. His chief topic of conversation with her is that one of the tragedies of life is that men outgrow their wives, or wives their husbands. Marcia is distressed because she is more than half in love with young Dick Everton, handsome, rich, and a lover of outdoors.

"You have nothing in common," says her father. "You dislike outdoor exercise. When you choose a husband choose someone congenial so that when love goes you will have common interests."

Nearby live Emily Ballard and her husband, Jack, who is an architect. Emily is extravagant, and ambitious to be rich and move in the best society, in which she thinks she belongs because of her beauty. She secures an invitation to a dinner given by the Frasers, and determines to secure for her husband the work of planning the new Fraser home.

Fraser is immediately attracted to Emily, and a friendship springs up between the two. It is not long before, at her request, her husband gets the assignment. Jack, however, becomes angered at the manner in which Emily and Fraser are constantly together, and tells her that he does not want the work if it means that they must be personal friends with Fraser.



Plain Jane Fraser also sees which way the wind is blowing but makes no open objection and asks no questions when her husband remains out night after night, although she knows that he is with Emily. However, when Fraser brings Emily into his home and tells his wife that Mrs. Ballard is going to re-decorate their home, Mrs. Fraser rebels.

Things come to a climax when, at a dinner, Jane scolds her husband, before the guests, for dropping a priceless dish and breaking it, and Michael, who is also socially ambitious, sees that his wife is more and more a detriment to his plans for furthering his professional and social position.

Over the plans for the new house, Fraser and Emily are constantly together. Young Marcia, lonely because she has sent Dick away, is more or less attracted to Jack Ballard, because of his artistic sense, in which she thinks she finds an affinity. Ballard, seeing his wife and Fraser more and more together, decides to cure him by giving him a taste of his own medicine. He tells the girl that they would agree perfectly together and asks her to run away with him. They start off in his automobile.



At the Fraser home Mrs. Fraser finds her daughter missing, and sends for Michael. Meanwhile Emily finds the note Jack has left her, telling that he has gone away with Marcia, and realizes that she really loves him after all.

Michael, in the shock of losing Marcia, learns that his home ties are really his whole life to him and that Mrs. Ballard really meant nothing. He and Jane become close together again. Meanwhile, on the road, the car in which the runaways are driving collides with another car and is forced off the road. The girl realizes that she does not want to go away with Ballard, and they return home.

Emily tells Jack that she never realized until she thought she had lost him how much he meant to her—and, once more re-united, the Frasers face life together. Michael realizes that his wife's heart and beauty of soul are worth more than he can ever repay in devotion and love.



These Thumbnail Cuts Can Be





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These Thumbnail Cuts Can Be
Secured from Your Exchange



FEB -9 1924

Washington, D. C.

February 9, 1924

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of C. B. C. Film Sales Corporation

Discontented Husbands (6 reels)
The Marriage Market (6 reels)

Respectfully,

FULTON BRYLAWSKI

The C. B. C. Film Sales Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Discontented Husbands	2/9/1924	L ©CIL 19897
The Marriage Market	"	L ©CIL 19898

The return of the above copies was requested by the said
Company, by its agent and attorney on the 2nd 9 day of
February and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress